



**Knights of King Ina
Jig Workshop
Summer 2020 – delivered during an Influenza Pandemic
(Covid-19)
These notes accompanied by video resources.**

Ilmington

By default, KOKI use the earliest reference for a tradition and, having learned that, go on to make any modifications that might make it more appealing to the dancer or, in our opinion, the audience. We have found that, with practice, the dances are able to be performed exactly as they are first recorded.

The earliest reference we have to how the morris steps were performed are recorded in The Morris Book 1-5 by Cecil Sharp – the relevant extracted information is given at the end of these notes.

The informants for Ilmington were Michael Johnson, William Handy (both 1867) and Michael Handy (1887) to Cecil Sharp (C# MB1² p102). Sam Bennett to R. Kenworthy Schofield (up to 1945). The Esperance Club and Ilmington and the tune for Jockey to the Fair is from Clive Carey. (RD415 – 1910 London) (CC)

LB and RD inform us that Sharp “reconstructed” the 1867 Ilmington style when writing Morris Book 1, this based on his collecting from the Handy’s and their criticism of Sam Bennett. (LB207)

There is a later revival of the Ilmington style (ILM) which carries published material (ILM) (RD423)

For the Jig dancer wishing to perform from the Ilmington tradition it is a matter of choice which form one follows, or whether you combine elements (perhaps as Sam Bennett did) in order to make a distinguishable dance to perform; notation from each era is provided for those preferring to be exacting in their learning of the tradition i.e. only dancing the 1897 version. For those dancers in teams where Ilmington is a main tradition you might like to perform it in your team style, your foreman is the go-to place for that information.

1867 reconstruction – Morris Book 1 (C#, LB)

Steps

LB gives “outside foot” start (LB 208). To make the Sidestep sequence look correct a Right Foot Start is suggested. The tune is 4/4 so the footfalls are evenly spaced in the bar.

Double Step (C# MB1² p49, 53); arms relaxed down and up (up on the hop) C# MB1² P57

Single Step (C# MB1² p52); down on the first step hop and up on the second, snatch the hands down to the “gather position ready for the Jump

Open Sidestep (C# MB1² P54) -arms – low twist, C# MB1² P59 interpreted as elbow to the waist, forearm horizontal and the twist comes up in front on foot fall 1 and 3 in the bar.

Step and Jump in C# MSS written as single step land feet together, in this latter there is an additional hop in the sequence.

Jump (C# MB1² p56) – arms UP – C# MB1² P57

Plain Caper (C# MB1² p54)– arms – wave on each caper C# MB1² P59

Feet Together – in later writings (RD423) gives Feet together Jump instead of Step Jump the Feet Together is found in C# MB1² p56.

Figures

Foot Up – stationary, for set dances the first 4 bars faces up and the repeat faces down. LB gives a turn on the Jump. C# MSS gives a turn on the 1st step of bar 5. The turn up again at the end of the foot up sequence occupies 2 bars (the Single steps and Feet together Jump).

1887 / 1897 revival first collected by C# (RD414) (Sam Bennet was a dancer)

Steps - single stepping used throughout. (RD414)

Figures - Foot Up – 4 bars up and 4 bars down (RD 415).

1906 – Sam Bennett

Steps - No variation noted to 1867

Figures - Foot Up – no turn; up and back in the first 4 bars and then dance in place in the second 4 bars. (LB / RD 415) says up and back – hardly moving.

Schofield from Bennett

Steps - No variation noted from 1867

Figures – Foot Up as 1867. The other figures in set dances have a number of variations but these do not appear in the Jigs so are omitted here.

Esperance 1910 – to Sam Bennett. Tunes collected by Clive Carey. Teaching in London (RD 415)

Foot Up was mobile 2 bar up and 2 back

19456 – Children’s side by Sam Bennett (RD 416)

Step Sequence - 2 Double 4 Single Jump only at very end of dance. Left Foot Start.

Foot Up - stationary

Nelson’s Praise (Discussed)

Music Formula – A then AB (CB)²

Right Foot Start.

OY = FTJ (LB 208) 3 back steps Ju (ILM P25)

FU = 6 double steps; 2 single steps, SJ (LB) or FTJ (RDv2 423) or 1 Single step, Ju (MSS C#) (RD416)

Chorus = long open side step Right / Long open Side step left / double steps / double steps / xxx - / xxx - / 2 double steps, 2 backsteps (chosen ending) FTJ (RD416)

“x” cross hops - no preference given in which form. In (LB) KOKI rationalise - 3 taps of left in front of right then 3 of right in front of left (leaves right foot clear to begin the stepping again).

The reverse of this for the 1st jig, (RD 423 and ILM)

Slow 1 – Cross Step – / Cross Apart Tog (R over 1st) / repeat 5 times in all alternate feet the final time add a hop left to begin the stepping this then resolves the 16 beats (elements) (ILM) that satisfies the length of the tune without needing to “bend” the music. It will be a long transition. RD and LB “shorten” the music by truncating the lead in and lead out notes and this section remains at 15 elements.

Chorus – as above LB / RD416 or in the second / r cross; feet apart; feet together / left cross; feet apart; feet together / replaces the XXX- section (RD 423)

Slow 2 – Hand Clapping

RD 423 and ILM give / Front at head height; Under right knee; behind back / 5 times in all alternating Knees and end with hand clap at head high for the 16th element

LB gives 15 elements rather than 16 thus - / clap under right knee; clap under left knee; clap behind / x5 with the music adjusted to fit the 15 elements (short lead in and short lead out).

Final Chorus – as above 1st chorus (LB) and (RD 416) or the 3rd time / cross or tap right foot in front weight on left; cross left in front, similar; feet together; pause / - for the xxx sections, reversed in the 2nd bar. (RD 423)

Ending - replace the last 2 bars steps with 3 Plain Capers and a foot together.

Nelson's Praise – KOKI version

The KOKI choice for this is as follows and this is what we teach, feel free to make all or any of your preferred variations.

OY – FTJ

Foot together jump, arms up on the Jump and down. Then quick up again

FU – 6DS 2SS SJ

6 double steps with down and up arms down and at waist level separate so the hands “flare” apart at the end of the move. Up on the hop single steps arms down on step hop 1st time and up on step hop 2nd time. Then quick down to gather for step and jump (leave ground from one foot and land on both).

Chorus – SSR SSR SSL SSL DS DS xxx xxx DS DS SS SJ

long open Sidestep to the right, long Open sidestep to the left, arms are low twists at waist level, elbow to the side hankie moves up in front; 2 double steps arms as given. 2 sets of cross hops

2 double steps 2 single steps and step Jump – arms as already given.

The xx cross hops are balanced arms left foot comes in front of right weight on right, tap the ground heel, toe, heel with left then switch on beat 4 and repeat same with weight on the left foot, pause and continue.

Slow 1 as give

Slow 2 as given

Ending as given

-xXx-

RD gives no other Jigs (414 – 423)
ILM gives a Broom dance and Lively Jig
ESP has Lively Jig
LB notes p222 – other Jigs were

Greensleeves – a Bacca Pipes Dance, ref to Bacca Pipes notations. C#,

Old Woman Tossed Up

There is a set dance for this tune noted (C#, JMC, CC) – a sidestep and half hey dance. Extrapolation can be made for this using precedent from other sidestep and half hey dances that are also jigs. At Ilmington (LB) notes (219) it being identical to Molly Oxford and Bumpus O' Stretton.

KOKI interpretation would be as follows based on the above

1867 / 1887 / 1897 / 1945

Common Figure or Foot Up and Slows – we only have 1 example – Nelson's Praise to work with so these CF used. The Tune suggests a 4-bar phrasing and this defines the foot up style. The foot up would be 2DS 2SS SJ repeated with the turn in the SS SJ both times. The Slows would then be 2 slow 2SS and a SJ

The chorus would have Sidesteps in to mimic the set dance (sidestep and half hey - long side, short side and FTJ) / Long Side / ---- R / Short Side L / Side and SJ / DS / DS / 2SS / SJ /

1906

The Chorus for the set dance alters in where the set moves but not which steps are used. For a jig the Half hey (or alternative) would be replaced by dance in place (2ds 2ss SJ in this instance); as only the movement alters the Jig remains as 1867.

Jockey to the Fair

The Music is given for this but without dance notation. (CC, JMC)

The tune is given as an 8 Bar A and a 14 Bar B. Only by comparing other local teams' dances can an extrapolation be made. No C or Slow Music is given but a fair guess could be made at what it would be.

Jockey dances tend to be danced using 4 slows together rather than a 2 slows, a break then repeat whole on the other foot form. The Chorus tends to be 2 long sidesteps and then a mix of capers and stepping, 2 bars of each, to fill up the music. Plain Capers are all that Ilmington offers hence the chorus is likely to be: -

SSR/ SSR / SSL / SSL / DS/ DS/ PC / PC / DS / DS/ PC/ PC / SS / SJ

Alternatively, the PC / DS bars could be reversed if better fitting the music.

The Slows being as Nelson's Praise.

The Foot Up Being as Nelson's Praise

Lively Jig

Collected by the Esperance Morris (LB 223; ESP vol2; CC) to Sam Bennett. This is a unique Jig and warrants a paper all of its own.

Steps from Morris Book 1-5

The Morris Step (MB1 2nd p49)

Let the learner stand at attention and begin to mark time at an elastic trot: right – left – right – left, treading on the ball of the foot only, and springing from one foot to the other as in the military double. Instead however, of bending each knee by turns and picking up the feet alternately, he must keep the knees straight, and bring each foot forward alternately in a sharp swing (almost a jerk) of some 15-18 inches.

This constitutes the morris step in its elementary form, and will be marked in the music diagrams thus: -

- r. (step onto the right foot)
- l. (step onto the left foot)

as soon as the learner has acquired it in stationary step, he may practise it as a forward trot instead of a mark time. In moving forward, the distance traversed in any given number of steps should remain small: for the learner a yard in 4 steps may perhaps be suggested as a maximum. If he attempts to step out and cover ground, he will lose the character of the step; moreover, he will find that in the dances the distance covered in 4 steps is, perhaps as frequently under a yard as over.

The free or swinging foot and leg

1. the movement of the free foot is, as has been said, a sharp swing, not a lift; the thigh of the free leg is swung forward and backward, never lifted up.
2. the free leg should swing naturally and easily from the hip joint: the knee must be straight, but not rigid – indeed, it is better that the knee should be slightly bent than that it should be consciously stiffened.
3. the dancer will find that the extent of the swing is to a great degree naturally defined for him by his own balance (the throwing forward of the leg must not be enough to force him to lean backwards in order to counteract it) and by the time of the dance. As a rule, however, it may be said to be not more than 15 – 18", the heel of the free foot at the furthest point of the swing being some 3", roughly, from the ground, and 4-6" in front of the toe of the supporting foot
4. the toe of the swinging foot must not be pointed, nor the heel thrust forward; so long as the ankle is loose and flexible the foot will fall of itself into the right position – roughly, the angle between the shin and the instep should be rather more than a right angle.

The supporting foot and leg

5. the step is executed wholly on the ball of the foot, not the toe; the heel, though always close to the ground, should never touch it.
6. the knee of the supporting leg naturally bends slightly for the spring.

General

7. the dancer should hold himself upright, in an easy, loose posture, shoulders square, head erect.
8. he must not straddle his legs to cover too much ground, as the Morris men say, nor sway from side to side.
9. he must swing his legs equally; the beginner often fails to swing one leg (usually the left) as far forward as the other.
10. he must remember that the Morris Step is of the nature of a running, not walking, movement. To omit the spring from one foot to the other, thus converting the step into a walk, is a serious fault.

The 4/2 and 6/2 Steps (MB1 2nd p52)

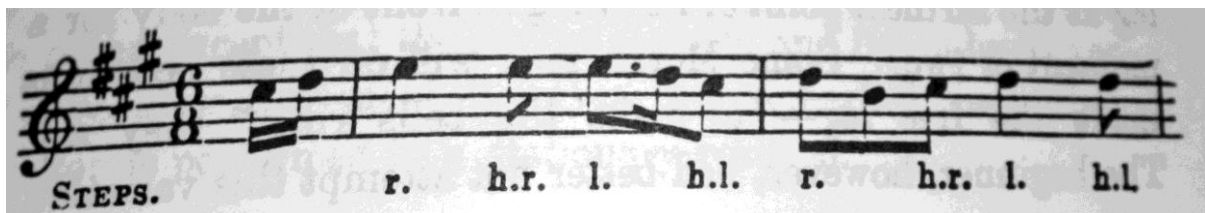
In this, the easiest form of the morris step, a hop is interposed between each step. By a hop is meant taking a light spring off the supporting foot, and alighting on the same foot. It will be marked in the diag. thus: -

h.r. (hop on the right foot)
h.l. (hop on the left foot)

Ordinarily, the step and the hop together occupy half a bar of the music. In tunes in simple time the steps fall onto the 1st and middle beats of the bar, the hops on the 2nd and 4th divisions, i.e., midway between the steps. This is called the 4/2 step and will be marked in the diags. thus:



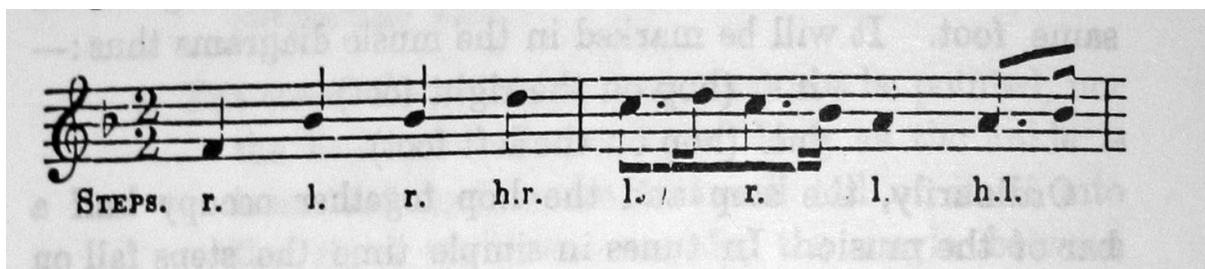
In tunes in compound time, say 6/8, the steps fall on the 1st and 2nd beats in the bar, and the hops on the 3rd division of each beat, that is, on the 3rd and 6th quavers of the bar. Consequently, in tunes in compound time the steps and hops fall unevenly, the steps taking twice as long to perform as the hops. This is called the 6/2 step, and will be marked in the diags. thus: -



The 4/3 and 6/3 Steps (MB1 2nd p53)

This variety of the morris step occupies a whole bar in performance, and consists of 3 steps, on alternate feet, followed by a hop on the last supporting foot. It will thus be seen that when this step is repeated the bars will begin alternately with right and left foot.

In tunes in simple time the 3 steps and hop fall, successively, on the 4 divisions of the bar, that is, equal intervals of time. This form of the step is called the 4/3 step, and will be notated in the music diags. thus:-



In tunes in compound time, say 6/8, the second step and the hop will fall on the 3rd divisions of the 1st and 2nd beats of the bar i.e., on the 3rd and 6th quavers respectively – and therefore be executed in half the time of the 1st and 3rd steps. This is called the 6/3 step, and will be marked in the music diagrams thus: -



In the execution of the above steps it will be found that, except in very slow time, it is practically impossible to swing the forward free leg the full 15" when step follows step. When, however, the step is followed by a hop there will always be time to do this and even to hold the leg at the furthest point of its swing in front of the body for a moment or two. Some morris men will, on occasion, shake the free leg - to make the bells ring - they say. The beginner, however, had better not attempt this variation.

The Caprer (MB1 2nd p54)

This is an ordinary morris step with an exaggerated spring; indeed, the springing leg must be as high as possible, or as high as the time given by the music will allow. The springing leg must be in line with the body, which must be erect. The free leg is swung forward in the same way as far as in the Morris step, but no further. Some morris men habitually shiver the leg in the Caprer. That is, shake the free leg as described above.

In the music diagrams the Caprer will be distinguished from the morris step by use of capital letters, thus: -

R. (caper on the Right foot)

L. (caper on the left foot)

The Side Step (MB1 2nd p54)

This step may be used in a stationary position, or in moving backwards or forwards.

When it is executed in a stationary position, one foot is swung in front of and across the other, and placed on the ground parallel to, and from 4-5" away from it. The weight of the body is then successively transferred from one foot to the other in rhythmical, rocking movement set up, the feet being raised alternately an inch or 2 from the ground. The centre of gravity of the body must always be directly above the supporting foot. The extent of these oscillations varies with each dancer and, to some extent, with the nature of the dance in which the step occurs. Some dancers habitually emphasize the rocking movement, while with others it is scarcely perceptible.

In advancing or retiring at the Side step one foot is placed from 6-2" in front of the other, and in line with it. The step then becomes akin to a chasse, one foot chasing the other, except that the dancer rocks to and fro as he moves. This rocking movement, however, is less marked than when the step is performed in a stationary position.

Usually, the course of the dancer is diagonally to his right or left, according as the front foot is right or left. Consequently, when the relative position of the feet is periodically hanged, the dancer will pursue a zigzag course.

Whenever the side step is used, the body should be twisted at the hips into line with the feet, right shoulder over right foot, left over left, and the head turned so that the eyes over the front shoulder.

Ordinarily, the head and body are held erect; we have, however seen dancers incline both slightly backward.

The side step is, perhaps, the most graceful, as it is indubitably the most troublesome of all the steps of the Morris dance. The difficulty lies in adapting the step to the character of the dance, or of the music. Sometimes as, e.g., in "Old Woman Tossed Up" the side step is executed with the greatest vivacity and spirit; whereas in "Trunkles" it is danced with almost languishing, lackadaisical air.

The side step will be marked in the music diagrams by 2 rows of symbols. In the upper line the symbols will show the steps in the usual way, in the lower line, after the letters **s.s. (side Step)**, the relative position of the feet will be indicated by the symbols **r.b (right foot behind)** or **l.b. (left foot behind)**, followed by a line which will be continued until the position of the feet is changed, thus:-

| r. l. r. l. | r. l. r. h.r.. | l. r. l. r. | l. r. l. h.l. |
 s.s.l.b..... s.s.r.b.....

The Jump (MB1 2nd p56)

The jump is made with straight legs and as high as the ability of the performer or the time of the music will permit. The dancer should alight on the balls of the feet, and then, if the opportunity offers, lower the heels to the ground.

When the jump is made without change in position, it will be marked in the diagrams thus: -

Ju.

If, however, the dancer changes foot as he jumps it will be marked in the following way:

j.

Feet Together (MB1 2nd p56)

This is the posture known to professional dancers and "first position" i.e., both feet flat on the ground, heels touching, toes turned out.

This will be marked in the diagrams thus: -

f.t (feet together)

Hands

Down and Up (MB1 2nd p57)

The arms, loose but straight, are held horizontally at shoulder level, and then smartly swung down, and as far back, i.e., behind the body, as they will go without strain, and without throwing the dancer off his balance; the arms are then immediately swung forward and up again to shoulder level. Throughout these movements the wrists must be kept level so that the hands and arms are in one straight line. The arms must never, intentionally, be bent at the elbows.

In the music diagrams these movements will be marked: -

Down. or d.
Up. or u.

Sometimes in the forward swing the arms are swung a little higher than shoulder level, and slant upwards at an angle, roughly, of 15-20 deg from horizontal. This will be marked in the music diagrams: -

h.u. (high up)

The Twist (MB1 2nd p59) (see also p18)



The arms, well bent at the elbows, are held so that the hands are 12" or less in front of the body, a little above chin level, and about 2½ to 3 feet apart. The position is approx. that shown in the picture of Kempe

The hands are then twisted in the way described in the previous hand movement (circle) the circle movement being executed partly by the forearm, but mainly by the wrist. The upper arm must be motionless.

This will be marked in the music diagrams thus: -

Tw. (twist both hands)

When one hand is twisted, the arm is less bent at the elbow, thrust forward less (i.e. nearly in line with the body), higher, the hand being 6" or more above head level. This will be marked thus: -

Tw.r. (or l.)

When the twist is repeated, each successive movement will be marked with an asterisk, thus: -

The Twist (MB4 2nd P14)

The hands are held "up," as above described, and rapidly twisted in small circles, clockwise. The circular movement is executed mainly with the wrist, but partly with the forearm; the upper arm must be motionless.

This is marked in the diagrams:

tw. (twist both hands)

or, if one hand only is raised and twisted,

tw.r. (or l.).

References

ILM - The Ilmington Dances - Traditional Ilmington Morris Men 1989 – self Published. Revived 1974. Dances and Music

LB – A Handbook of Morris Dances by Lionel Bacon

RD – Collected Papers of Roy Dommett as collected By Anthony Barrand – Vol 2 - Cotswold Morris Nelsons Praise is listed twice – RD 416 (as Princess Royal) taken from C# and RD 423 from the 1977 Sturch Ilmington team (see ILM)

RKS – R Kenworthy Schofield – Collector

C# - Cecil Sharp – Collector further refs

MB – Morris Book, followed by the edition and page.

MSS – manuscript – generally to be found online in The Full English Project – searchable at The Vaughan Williams Library house at Cecil Sharp House

Folk Tunes files CJS2...

2053 - <https://www.vwml.org/record/CJS2/10/2053> Constant Billy 12/1/1909

2054 <https://www.vwml.org/record/CJS2/10/2054> Old Woman

2055 - <https://www.vwml.org/record/CJS2/10/2055> Black Joke 12/1/1909

2056 - <https://www.vwml.org/record/CJS2/10/2056> - Cuckoo's Nest

2057 - <https://www.vwml.org/record/CJS2/10/2057> - Jockey to the Fair 12/1/1909

2058 <https://www.vwml.org/record/CJS2/10/2058> Bumpus o Stretton Jan 1909

2059 - <https://www.vwml.org/record/CJS2/10/2059> - Buffoon 12/1/1909

2060 - <https://www.vwml.org/record/CJS2/10/2060> - Molly Oxford

2061 - <https://www.vwml.org/record/CJS2/10/2061> Maid of the Mill 12/1/1909

2062 - <https://www.vwml.org/record/CJS2/10/2062> Greensleeves

2319 <https://www.vwml.org/record/CJS2/10/2319> the keeper

2320 <https://www.vwml.org/record/CJS2/10/2320> in thorney woods

2321 - <https://www.vwml.org/record/CJS2/10/2321> Admiral Benbow 23/8/1909

2629 <https://www.vwml.org/record/CJS2/10/2629> Black Joke Bumpus 24/8/1911

2772 - <https://www.vwml.org/record/CJS2/10/2772A> Black Joke

2773 - <https://www.vwml.org/record/CJS2/10/2773> Old Woman Tossed

Folk Dance notes Vol 1 - files numbered SHA 03 ** – p80;

133 <https://www.vwml.org/record/CJS2/11/1/133> ff gives history 3 files 133-135

135 -149 <https://www.vwml.org/record/CJS2/11/2/135> 16 pages

(141 noted OY is FTJ) – 135 notes the step as at Headington.

149 Old Woman dance note in handwriting;

150 defines sidestep;

187 <https://www.vwml.org/record/CJS2/11/1/187>

<https://www.vwml.org/record/CJS2/11/1/80>

262 <https://www.vwml.org/record/CJS2/11/1/262>

ESP – Esperance books 1 and 2

CC - Carey's File at VWML

<https://www.vwml.org/record/CC/1/529> Lively Jig

<https://www.vwml.org/record/CC/1/485> Molly Oxford 21/6/1912

<https://www.vwml.org/record/CC/1/486> Black Joke 21/6/1912

<https://www.vwml.org/record/CC/1/487> Bumpus Of Stretton

<https://www.vwml.org/record/CC/1/488> Old Woman tossed up

<https://www.vwml.org/record/CC/1/489> Jockey to the Fair

<https://www.vwml.org/record/CC/1/530> Paddy's Wedding

<https://www.vwml.org/record/CC/1/537> we won't go home

<https://www.vwml.org/record/CC/1/536> Flowers of Edinburgh 12/11/1910 2 files

Carey Notebook No 1 1910 / 11 <https://www.vwml.org/record/CC/4/1> 21 media items Headington and Ilmington

Carey Notebook No 8 1911 / 12 <https://www.vwml.org/record/CC/4/6> 19 items p15 Old Molly Oxford p16 Black Joke

JMC – James Madison Carpenter Collection at VWML

<https://www.vwml.org/record/VWMLSongIndex/SN26094> Wax recording Bumpus of Stretton 3 files
<https://www.vwml.org/record/VWMLSongIndex/SN19061> Step and Fetch Her / Dusty Miller
<https://www.vwml.org/record/VWMLSongIndex/SN26063> Turnot Hoeing
<https://www.vwml.org/record/VWMLSongIndex/SN26088> Constant Billy
<https://www.vwml.org/record/VWMLSongIndex/SN25943> pop goes the weasel
<https://www.vwml.org/record/VWMLSongIndex/SN19029> Lumps of Plum Pudding
<https://www.vwml.org/record/VWMLSongIndex/SN26109> Jockey to the Fair
<https://www.vwml.org/record/VWMLDanceTuneIndex/DT4380> Constant Billy
<https://www.vwml.org/record/VWMLSongIndex/SN17724> constant Billy
<https://www.vwml.org/record/VWMLDanceTuneIndex/DT4427> constant Billy
<https://www.vwml.org/record/VWMLSongIndex/SN26216> nutting we will go
<https://www.vwml.org/record/VWMLSongIndex/SN19039> jockey to the fair
<https://www.vwml.org/record/VWMLSongIndex/SN16611> Jockey to the fair
<https://www.vwml.org/record/VWMLSongIndex/SN16612> jockey to the fair
<https://www.vwml.org/record/VWMLSongIndex/SN26146> old woman words
<https://www.vwml.org/record/VWMLSongIndex/SN19063> shepherds Hey
<https://www.vwml.org/record/VWMLSongIndex/SN19054> old woman
<https://www.vwml.org/record/VWMLSongIndex/SN19062> Bumpus
<https://www.vwml.org/record/JMC/1/10/107> incl old woman
<https://www.vwml.org/record/VWMLSongIndex/SN16634> old woman
<https://www.vwml.org/record/JMC/1/10/106> shepherds Hey and Bumpus
<https://www.vwml.org/record/VWMLDanceTuneIndex/DT4418> constant Billy
<https://www.vwml.org/record/VWMLSongIndex/SN16646> shepherds hey
<https://www.vwml.org/record/VWMLSongIndex/SN16645> Bumpus
<https://www.vwml.org/record/VWMLDanceTuneIndex/DT4383> jockey
<https://www.vwml.org/record/VWMLDanceTuneIndex/DT4384> Jackie
<https://www.vwml.org/record/VWMLDanceTuneIndex/DT4430> jockey
<https://www.vwml.org/record/VWMLSongIndex/SN16610> Jackie
<https://www.vwml.org/record/VWMLDanceTuneIndex/DT4429> jockey
<https://www.vwml.org/record/VWMLSongIndex/SN16641> Greensleeves
<https://www.vwml.org/record/VWMLSongIndex/SN19059> Greensleeves

<https://themorrisring.org/tradition/ilmington>